T he S E V E N A G E S O F M A N: A series of drawings by Jonathan Waller

McCulloch, L; Murray, B; Searle, C. and Calland, R

Jonathan Waller

PHOTOGRAPH BY BILL JACKSON

Frontispiece

In Act II Scene VII of
WILLIAM SHAKESPEARE'S AS YOU LIKE IT
the melancholy Jaques delivers his famous monologue in which he catalogues the seven stages of a man's life

The SEVEN AGES OF MAN

A series of drawings by

Jonathan Waller

Artist's
EXHIBITION CATALOGUE

With
contexualising essays by

Lynsey McCulloch
Bev Murray & Clari Searle
Ruth Calland

Frontispiece
THE ARTIST JONATHAN WALLER
in his studio

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PREFACE
AND ACKNOWLEDGEMENTS

To commemorate the 400th anniversary of William Shakespeare's death, Holy Trinity Church, Stratford-upon-Avon, commissioned me to produce works of art on the theme of 'The Seven Ages of Man' (the pictures illustrated and discussed in this publication) to hang in the church's aisle during the international celebrations of 2016. They offer a reinterpretation of that famous speech from the bard's play *As You Like It*. Shakespeare was baptised and buried in the church which over a quarter of a million people visit each year. There are a number of people to whom I must extend my gratitute for helping me stage the exhibition.

¶ First of all there are Marion Homer and Mike Warrillow for comissioning the pictures and particularly the Reverend Patrick Taylor, Vicar of Holy Trinity, for his support and faith in me during their production. Secondly, I really must thank the essayists: Ruth Calland, Dr Lynsey McCulloch, Bev Murray and Clari Searle for their expertise, enthusiasm and insight. They all embraced the subject with warm generosity. Acknowledgement is due to Coventry University for help with funding: in particular I'm grateful to Professor Juliet Simpson and Dr Andrea Hannon for their guidance. Framing the work was no mean feat so I'm indebted to Avtar Bahra of Pictorum Gallery, Walthamstow, for accomplishing this so expertly. Many thanks go to designer Clive Richards and his associate Malcolm Waterhouse at Magenta Advertising for producing this catalogue so beautifully, and to the photographers: Bill Jackson, Victoria Billham, Carys Fyson and Alice Turrell – all of whom exercised great skill and professionalism.

¶ And finally, my most heartfelt gratitude has to go to the Fleming family for their generous financial assistance, without which this publication could not have been realised.

Jonathan Waller, London, 2016

SHAKESPEARE'S SEVEN AGES
by
Lynsey McCulloch

'… men are April when they woo, December when they wed. Maids are May when they are maids, but the sky changes when they are wives.' *As You Like It* (4.1.137–9)

SHAKESPEARE'S Jaques is, in his own words, a man who 'can suck melancholy out of a song as a weasel sucks eggs' (2.5.10-11). His 'Seven Ages of Man' speech in *As You Like It* – the subject of Jonathan Waller's exhibition at Holy Trinity Church in Stratford-upon-Avon – is often read as a rather despondent meditation on the temporality of life and the finality of death. The speech's seven ages are the inevitable stages of life, from infanthood to decrepitude, culminating in 'mere oblivion' (2.7.166) and the loss of all sensual apprehension. Shakespeare carefully delineates between the seven ages. He catalogues the pressures attached to each generational shift – the young boy dreading school or the soldier seeking conflict – but rarely charts the pleasures associated with these stages of life. Even the lover is doleful, full of sighs.

¶ But the speech need not be read as an exercise in melancholy. Not only does the speech's emphasis on performativity – 'all the men and women merely players' (2.7.141) – offer us the freedom to play our own parts and affect our own futures, however set the stages of life may be, but Jaques's account of the inevitability of death has a levelling affect. Yes, we are food for worms but we are all food for worms. Jonathan Waller's inclusion of diverse subjects within his series of paintings – diverse in terms of gender, nationality, ethnicity and status – successfully widens the reach of Shakespeare's speech and perhaps points to a narrowness of vision within *As You Like It*. Despite the speech's early description of men and women as merely players, Shakespeare's subsequent seven ages of man are exactly that – an account of one man's life from cradle to grave. The man is presumably English, although the action of the play is set in France, and his fifth age as a justice suggests a decent, if not necessarily spectacular, social status. And

DR LYNSEY MCCULLOCH is Senior Lecturer in English Literature at Coventry University. Widely published in early modern studies, she is currently editing with Brandon Shaw *The Oxford Handbook of Shakespeare and Dance*.

References
The Arden Shakespeare: As You Like It
Edited by Juliet Dusinberre
London: Arden, 2006
ISBN: ???????

yet Shakespeare's employment of the memento mori tradition, a medieval reflection of the transience of life and the indiscriminate nature of death, succeeds in expanding the speech's range. Death welcomes all. Waller's inclusivity matches Shakespeare's own but crucially updates it. Despite the potential for melancholy, even morbidity, both artists succeed in democratizing the cycle of life.

¶ I'd also suggest that the speech reflects the play's wider interest in seasonality and the life cycle as the determinants of wellness. The division of life into several ages has a long history. Shakespeare's seven ages was no doubt influenced by medieval tradition but the number of stages was variable. Aristotle favoured three. Ovid four. Hesiod five. Ovid significantly likened the four ages to the four seasons, and their shared cyclicality remained commonplace, even when the numbers of ages varied. In *As You Like It*, Rosalind in her disguise as Ganymede teases the lovelorn but potentially fickle Orlando, suggesting that men are 'April when they woo, December when they wed' (4.1.137-8). In other words, they fall in love during the prime of life but, by the time they marry, that romantic energy has inevitably waned. Women too 'age' during courtship. The disappointment of fading love and the disaffection that comes with age may recall once again the melancholy of Jaques's speech. But Rosalind is testing Orlando with tales of inconstancy; ultimately, he passes her test and he remains loyal. The loneliness associated with age is deflected, not only by the play's celebration of love, but by a visual postscript to Jaques's speech. The separation of the life cycle into stages necessitates distinct ages. In Shakespeare's version, the subject is – at each stage – alone and interaction between generations is entirely absent. But the speech is immediately followed by the arrival of Orlando at the pastoral court of Duke Senior bearing his ailing and aged servant Adam. The isolation of Jaques's seven ages is instantly undercut by this image of youth and age working together. Jonathan Waller's painting of the seventh age – depicting an elderly man with a new-born baby – does the same, while also reflecting on the cyclicality of Shakespeare's vision.

¶ The play's rural setting accentuates this interest in seasonality. The Forest recalls the mythical Golden Age, what one might call the 'first' age of man but one significantly not subject to change or the passing of time. As Orlando remarks, 'There's no clock in the forest' (3.2.293). The Golden Age is instead characterised by perpetual spring. And yet the play vacillates between this vision

of Arcadian invariability and Jaques's depiction of linear time, perpetual change and death's certainty. Duke Senior, employing Christian rather than classical thinking to extol the Forest's timelessness, likens Arden to the Garden of Eden:

> *Here feel we not the penalty of Adam,*
> *The seasons' difference – as the icy fang*
> *And churlish chiding of the winter's wind,*
> *Which when it bites and blows upon my body*
> *Even till I shrink with cold, I smile and say:*
> *'This is no flattery. These are counsellors*
> *That feelingly persuade me what I am.'* (2.1.5–11)

¶ Time is a feature of the fallen world, as the seasons are the penalty of the mythical Silver Age. Duke Senior, having found his paradise on earth, no longer feels the 'seasons' difference'. Or does he? The Duke admits here to shrinking with cold at the onset of winter. It's not that he doesn't feel, or notice, the 'seasons' difference' but rather that he no longer minds it. Rough weather does not flatter or fawn, as the Duke's courtiers once did. It is entirely honest. It deals in feeling and physical sensation. It reminds you of your humanity, and your mortality. And, in this context, such a reminder is welcome. As is Adam's ultimate penalty – the requirement to work, or labour. This is a play in which the pastoral ideal sits alongside the working countryside. Rosalind and Celia, after arriving in the Forest of Arden, purchase a sheep farm. The uprooted court learns the lessons of honest labour, the seasons' difference and the deep equality that accompanies the life cycle.

¶ Jonathan Waller's new series of seven paintings offer visitors to Holy Trinity Church a fascinating meditation on Shakespeare's most intriguing speech.

THE SEVEN AGES OF MAN: A TIMELESS STORY OF WHAT IT IS TO BE HUMAN

by

Bev Murray and Clari Searle

Bev Murray is the founder of 'Stories to be.' She is also a writer, business psychologist and a coach, who loves stories and working with people to find their own.

Clari Searle teaches linguistics at Coventry University and is currently working on a PhD in Comics Stylistics. She also likes to experiment with oil painting and all things visual.

The telling of stories, the very creation of them, helps us make ourselves and make our world. At every level, they're a product of the tension between the social and the psychological, and ultimately the stories that last are the ones that epitomise that tension, striking at the heart of what makes us human. Shakespeare's 'The Seven Ages of Man' is one of these stories.

¶ The ideas in the 'Seven Ages' are as relevant today as when first penned in 1599. The story illustrates human progression to maturity through experiences that remain equivalent to those of the modern day – despite apparent differences in life expectancy and in social development. In Shakespeare's play *As You Like It*, the character Jaques relates this tale with his usual despondency. He outlines the miserable human condition as he sees it from the infant 'mewling and puking,' to the 'whining' schoolboy 'creeping like snail' to school until the last scene, the culmination of ageing ending in a finality that is 'sans everything.' Yet our reading of Jonathan Waller's painting series is a celebration of these stages of life, concluding in a hopeful rendering of the last stage as a dying man holds a baby in his arms – and so life is renewed and continues.

¶ There are, of course, stories within this storyline, narratives that can be told at each of the 'Seven Ages'. Engaging with each image conjures up a wealth of possibility and meaning. There is also intrigue in exploring the gaps between the stories, and finding other narratives in those gaps. How does the soldier become the judge? And the judge become the pantaloon? You can get lost in the gaps, and in the getting lost begin to find another story. This wealth of possibility and meaning needs to be explored by each individual viewer in relation to their own life, and here we offer our own thoughts on this exciting new interpretation of Shakespeare's 'The Seven Ages of Man'.

¶ Waller has chosen his Ages with a consideration of our twenty-first century global context, as he follows Shakespeare's contention 'All the world's a stage.' He shows us this through Ages considered from other continents, mirroring the human condition cross-culturally, and still yet many of the painted protagonists could belong to any and every culture. This interpretation is rather different from Robert Smirk's ethnocentrically English paintings on the 'Seven Ages' painted between 1798–1801.

¶ Waller's paintings encourage the viewer to experience the 'Seven Ages' in new ways, his images drawing on modern-day social mores. The 'mewling and puking' baby is no longer 'in the nurse's arms', but in the arms of its mother, as she pulls him into life from the bottom of the birthing pool. This is a modern birth with the support of modern medicine, and displays the vigour of mothers who continue to heroically haul their children into the world and provide the primary care even in the twenty-first century.

¶ The 'school boy' has morphed into an Asian girl, who struggles with high expectations for education. It is easy to imagine how she too may go 'unwillingly' as 'snail' to school, only perhaps this new interpretation is beyond just a school child's resistance and a desire for freedom and play. In 2014, the BBC reported on suicide in Japan, identifying it as the most common cause of death in children of 10–19 years old. They cited these words from a school girl under the pseudonym 'Masa': *My school uniform felt so heavy as if I was in armour…I thought about killing myself, because that would have been easier* (BBC 31 August 2015)

¶ Next, we have the lovers, which are drawn from a Bollywood movie, exploring the idea of arranged marriage, of the disparate power and tension between the two parties. Yet, there is also a sense here of romance, of what is desired from a love match, as they embrace 'sighing like furnace' with 'woeful ballad.' Waller has updated the lovers reference, drawing from the film *Dilwale Dulhania Le Jayenge* (The big hearted will take away the bride) often referred to by its initials 'DDLJ'. Released in 1995 it is one of the most successful Indian films of all-time, as it crosses continents and generations. It also crosses history connecting marriage to Shakespeare's day, where most marriages were arranged for the benefit of extended family networks: to forge alliances and to transfer property. In DDLJ and in Waller's painting, the lovers bridge the apparent gap between the importance of family

values and parental consent, and the need to follow one's heart and achieve a love marriage.

¶ The soldier 'jealous in honour, sudden and quick in quarrel' has dishearteningly become a child soldier: a child forced to grow up too quickly, a soldier trained in violence, the painting reveals the child-like confusion and naivety in the boy's face as he waits for his next orders. The United Nations currently estimates that there are 25 countries that use child soldiers, numbering approximately 250,000 children. Waller's painting makes it all too clear that this is a modern day tragedy and travesty of human rights. We can only wish for better for this young man with all his lost innocence and potential.

¶ The 'justice' who 'plays his part' is encompassed in a rendering of famous cricket umpire Dickie Bird, as he raises his hand in judgement to dismiss a batsman. He could just as easily be a bishop blessing his congregation with this gesture and perhaps this is the point: the justice is played in many ways within our modern world, but perhaps always with the formality of 'eyes severe'. These are formal roles and expectations, which are fulfilled in line with society's own pre-occupations and rules.

¶ Waller has transformed the sixth age from Shakespeare's male 'lean and slippered pantaloon' into a homeless woman suffering hardship in falling snow. However, both have recognised that this age is often invisible to wider society, the pantaloon an ageing fool and the crone old and in poverty. Waller's elderly woman doesn't have the luxury of slippers or the right to a comfortable old age. Instead she is powerless and desperately bargains on her sign for help: 'PLEAS HELP ME Im POOR And SICK I WILL VOTE FOR YOU THANK YOU [sic]'

¶ This is her final plea and a last hope of improving her life, yet the viewer knows that she is invisible and that the government will not see the sign. In January 2016, Age UK estimated that 42,000 older people were unofficially homeless in England and Wales, a phenomenal number, and yet only an estimate because of their continued invisibility. Waller's painting asks us to read the homeless lady's sign, which is strategically difficult to see; we might strain to read it, but read it we should, both within and without the painting.

¶ So far, many of the Ages detail the roles of 'the players' on the world's stage and these encompass societal expectations, stress and suffering. The paintings appear faithful to Jaques' despondent

human stages of misery. Yet the image Waller presents in the final Age appears to us a celebration of the human circular experience. It seems to be one of light and hope and ultimately finishes with a sense of freedom from expectation.

¶ The seventh Age shows a dying man on oxygen. While his features are pale and difficult to distinguish, he wears a bright yellow T-shirt that seems to glow free of society's expectations and stress. He may be dying but he is also free to consider his life and to enjoy this present moment. In the moment we see, he holds a baby with strength, his hands safely enfolding him. It seems to us that he is considering the circularity and marvels of life, the baby mirroring this too in open-mouthed wonder. There is calm in knowing that life goes on and that the story continues.

¶ The strength of Shakespeare's storyline lies in this circularity. Stories, while they move forward and have direction, do not go in straight lines; they go round in circles, encouraging us to explore more than is immediately presented. This circularity is seen not merely in the presence of the new baby, but in the way the child is clutched to the breast, in the nature of the grasp of the hand. As life appears to be coming to an end the full richness of being alive becomes clear. There is a sense of continuation here; that life goes on in all its wonder and ends with the ultimate human aspiration – that of freedom.

A CAST OF ETERNAL ARCHETYPES FROM THE THEATRE OF OUR INNER WORLD

by

Ruth Calland

Ruth Calland is a painter, performance artist and Jungian psychotherapist, based in London. She is training as a Jungian analyst at the British Psychotherapy Foundation.

For the Elizabethans, psyche and soma were indivisible, and mental health relied on maintaining a proper balance of the four 'humors' in the body: phlegm, yellow and black bile, and blood. A melancholy or depressive state was a symptom of too much black bile in the blood, possibly caused by an antihuman presence such as spirits. When Jaques delineates the seven ages of man in *As You Like It*, his famous melancholy is much in evidence.

¶ I take a contemporary Jungian perspective and am going to look at the seven characters that Jaques describes, not in a developmental way, one following another chronologically, but as archetypal subpersonalities that are present from birth, and eternal in the human psyche. Each of us will experience these archetypes differently, according to the progress of our lives and the emergence of our own nature.

¶ I propose that at every stage of our lives, from infancy to old age, we are each able to locate all seven of them in our internal world. As Jonathan Waller's radical revisioning of the figures suggests, these internal 'actors' may be both male and female. These internal figures each have certain functions, and how they relate to each other like the four humors is of crucial importance. Waller's vision is warm and empathic, and portrays several of the figures in relationships rather than isolation, thus emphasising the importance of human connectedness, both externally and internally.

¶ Jaques speaks of humanity with repugnance, whilst relishing the grotesque imagery that he so lovingly and sneeringly creates. What are little boys made of? Well, slugs and snails of course. There are no little girls or women in the speech: the feminine is cast in two supporting roles only, and even then as part-objects. Firstly the arms of a nurse, and secondly the beloved is even further reduced – to an eyebrow! – to diminish any prospect of genuine

connection or mature love. Jaques himself can only connect with others through *dis*connection; for him, even mind and body are estranged, each humiliating the other in his litany of human folly.

¶ The figures that appear in the speech can be seen as representations of the figures that inhabit his inner world, and are thus all disconnected too: from themselves, from others, and from each other. They are laughable because they have no selfawareness, and no redeeming features. Jaques's bile, his 'black humor' gives forth a thrillingly negative antidote to any idealised images of human life. In the context of a play about lovers, this tempers the positive and makes it more real. When we think about human archetypes, we need to hold in mind their negative and positive poles, and the tension between those two.

¶ We can take the seven ages as described by Jaques as the negative and disconnected version of what we may also see as positive and connected internal functions. Jaques's analysis of human life from cradle to grave is about the progress of decay, disconnection, loss and entropy. This seems to me to be as important a function as the positive progress principle, embodied in relationship, love, connectedness of all kinds, and creativity. To live and to grow, we need both: all change necessitates loss, and vice versa.

¶ Experience of ourselves and the world is embodied: we operate within a crisscrossing interplay between psyche and soma, mind and body, which extends both inwards towards the timeless, shared collective unconscious, and outwards towards our contemporary external world. We create ourselves in this intersectional space, each person a fertile receptacle for new productions of old plays, drawing on the eternal archetypes within us. Our mind (or body-mind) is our theatre, within which all else will continually appear and disappear.

¶ The archetype of the Infant represents the future, the possibility of rebirth, innocence, and potential. It also represents vulnerability and dependency. At times of change, loss or uncertainty, we may be plunged into a state of helplessness and unknowing. Our task then is to negotiate our hopes, fears and anxieties, until we can find our feet in a new landscape. 'Mewling and puking' are an important part of this process: mewling is the ability to show our vulnerability, and to elicit help from others when we are at our most needy; puking is the result of a healthy ability to distinguish what is good for us from what is not, the right time to take things

in and when to reject – essential skills when we are vulnerable. We need the 'holding arms' of other people, but these functions lead towards the emergence of the border between self and other, and the recognition of others as subjects with their own needs.

¶ The archetype of the Student contains both an eager thirst for knowledge at one pole, and as Jaques reminds us, a reluctance at the other. To learn anything new is to also learn something new about the self, and for this reason we cling to what we already know or to what feels safe. The ego often impedes the unfolding from within of the true self throughout life which Jung termed individuation because what we consciously 'know' or think or wish, about who we are and what is right for us, may actually be in conflict with the deeper self. However, this snail-like reluctance is an indicator of the huge impact of genuine engagement with the inner self. Consciousness is a fort against the unknown depths that swirl within us, allowing us to *know* what it is that we know, and reflect upon it. These unknown depths within are as strange and frightening to us as the external world can be. Encountering and negotiating both the internal and external worlds allows the emergence of our true self throughout life.

¶ An image of a Lover is only one half of a story: there can be no lover without a beloved. The Lover function governs all relationships, not just romantic or heterosexual ones. In our internal world too, our subpersonalities may interrelate well or badly. Jaques is scathing in his commentary on love: the lover is consumed rather than replenished or lifted up by love, and prone to objectification and fetishisation of the beloved's particulars. Such narcissism would seem to defend *against* love but why? In the comingling of two lovers, two subjectivities, there is also a fight for supremacy, which can feel like a battle to the death. Jung used the metaphorical approach of alchemy to understand this 'union of opposites', where there must be a struggle between two substances, leading to decomposition, in order to create a new state that contains and transcends them both. Obsession with someone who doesn't return our feelings is a painful but convenient way to avoid being drowned in the waves of mutual love.

¶ This defence against annihilation is part of the armoury of the Soldier within us. Soldier keeps us safe, and is adept at coping with stress and anxiety, whether caused by internal conflicts or external ones. Psychologists define our defences as the five F's: Fight: using aggression to dominate, and feel superior; Flight: fleeing into OCD behaviours, anxiety, perfectionism, and addictions; Freeze: camouflaging through dissociation, paralysis and isolation; Fawn: submission or surrender; and Flop: becoming so passive and inert as to be a liability. Knowing when to use which of these defences is crucial, but we tend to rely on one or two that we find easiest, and thus our Soldier can often interfere with the functioning of the other archetypes. Jaques depicts his Soldier as 'quick in quarrel,'his prideful self-importance leading him into danger rather than out of it. Why would this be? 'Seeking the bubble reputation' reveals a need for the approval of others, both an Infant and Loverrelated intention that would perhaps be quite shameful to Jaques, who likes to set himself apart. His Soldier therefore often leads him to be at odds with others, seeking a feeling of superiority over others rather than facing his need of them.

¶ The role of the Justice function is to arrive at creative solutions and balanced decisions, based on insightful perceptions. This results from a mature grasp of one's own authority. The Justice as painted by Jaques is associated with the capon, a fattened rooster, castrated to improve the taste of its flesh. This vision of total humiliation hints at the self-disgust behind Jaques' contempt for others, and the impossibility for him of finding self-respect, true agency, or genuine creativity. His Justice speaks in clichés, and with 'eyes severe' lacks the warmth of empathy, that is the secondary fruit of self-acceptance and genuine self-regard. As the nascent Justice function is present in an infant, what kind of environment might nurture it? We learn from the work of Jungian analyst Jean Knox that a baby who is attuned to, and treated as *if* he/she has a sense of agency, will develop one. If all goes well then *self*-attunement can develop, but a child who is not 'seen' must step outside themselves, and then all of the judging function is turned back onto the self, and grows into self-attack, which may be disguised as contempt for others.

¶ Who'd be a Pantaloon?! Baggy tights where your muscly calves used to be, and a silly voice. How to deal with such indignities? The solution found by many, is to send yourself up before anyone else can do it. Many serious actors seem to find an urgent need to lampoon themselves in comic roles at a certain age, possibly as a way to take ownership of the sense of being ridiculous and vulnerable that we can all feel, when we come up against our mortality or our fallibility. The archetypal psychologist James Hillman spoke

about arriving at this immense freedom to extend one's range, having honed our vision, and taken it seriously to the point where we no longer need to. The chance to reinvent ourselves, and a sense of having nothing to lose, is always available however, if we can take it. Thus Student and Pantaloon, also known as Puer and Senex, are linked. If we take ourselves too seriously, we become inflexible, and will be seen (and see ourselves) always in terms of what we have lost. Better to be slippery, than slipper'd.

¶ And so to Oblivion. How can a sense of Oblivion be of functional use to our development throughout life? How can being somehow 'sans everything' be of value, be helpful to us? In particular, how can we think about ourselves in relationship to the world, *without* ourselves? But then, if we can't imagine the world without us in it, how can we know what our existence means? At some point a child will learn that there was a time before he/she existed, and at about this time too will have to learn to cope with being left out sometimes, and not part of things. This can be very painful, even in adult life, but a host of benefits arise from it: not having to be omnipresent, responsible for everything; appreciating the value to us of relationships between others; and finding that there can be continuity of relationship even when we aren't present. And if we can see clearly how things are without us, then we may be more able to find our right place and contribution.

¶ Each of these seven functions may take on special significance as it comes into alignment with each chronological age, as key life stages unlock the energy of these archetypes within us. Jaques's chosen list of seven is not exhaustive, but offers a good mix of archetypally based sub-personalities, which we can use to imagine that 'the *internal* world's a stage' upon which our inner figures take their place and interact. Each of us will picture the characters differently in our minds: Infant, Student, Lover, Soldier, Justice, Pantaloon and Oblivion. How we do so will be telling, and offer us a starting point to understanding our own unique and individual nature.

PLATES

These plates reproduce
Jonathan Waller's drawings in his series
THE SEVEN AGES OF MAN

The originals are rendered in charcoal,
gouache and soft pastel on paper
each measuring 100 x 50 cms

PLATE I

PLATE II

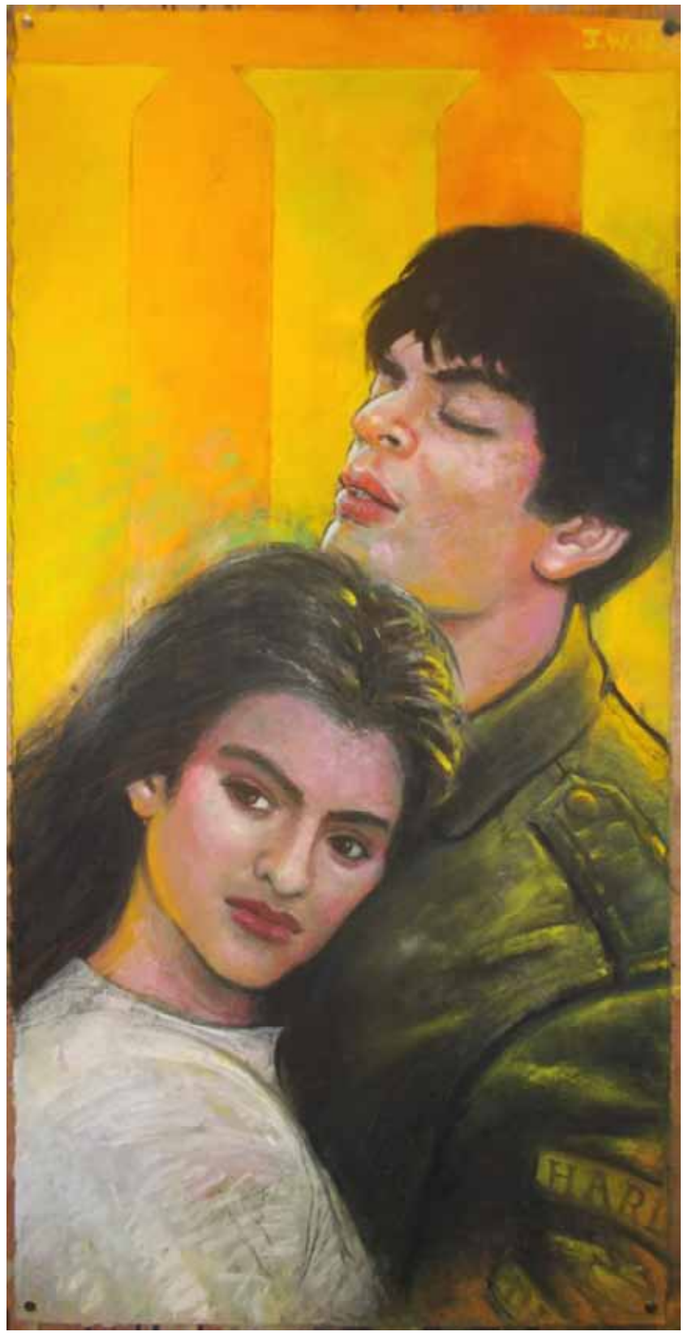

PLATE III

PLATE IV

PLATE V

PLATE VI

PLATE VII

CURRICULUM VITAE

of the artist

JONATHAN WALLER

Born in Stratford-upon-Avon in 1956

Education

1979–80 Nene College, Northampton
1980–83 Coventry (Lanchester) Polytechnic
1984–85 Chelsea School of Art

Selected Awards

1980 Northampton County Council Travelling Scholarship
1984 First prize, Midland View 3 Nottingham
1985–86 Junior Painting Fellowship Cardiff
1988 Mark Rothko Memorial Trust: Travelling Scholarship to USA
1990 British Council Grant: Working Visit to New York
1996–2013 Coventry University Research Awards

Selected Group Exhibitions

1983 Sheffield Open, Mappin Art Gallery Sheffield
1984 New Contemporaries, ICA, London
Midland View 3, Midland Group Arts Centre, Nottingham and touring
Gallery, Greatstone, Kent
2008 Jerwood Drawing Prize 2008 Jerwood Space, London & tour
A Gothic Story, Shoreditch Town Hall Basement, London
2008 Drawing Breath, Lugar Do Desenho – Fundacao Julio Resende, Gondomar Porto, Portugal
2010 An Orchestra of Strings, The Crypt St Pancras Parish Church, London
2010 400 Women, Shoreditch Town Hall Basement, London, touring
2011 Unearthed, Warton House, London
Rifettorio Project (Fioravante Sansoni's Last Supper), Rifettorio Museum Pescia, Italy
2014 The Artist's Folio as a Site of Enquiry, Cartwright Hall Gallery Bradford
2014 Not Yet Dead Nearly Salthouse Church, Salthouse, Norfolk touring

Selected Solo Exhibitions

1986–88 Paton Gallery, London
1990 Flowers East, London
1992 River Bank, Flowers East, London
1993 Flowers East, London
1994 Paintings (1986–93) Doncaster Museum & Art Gallery
1994 Gouaches Angela Flowers Gallery, London
1997 Birth, New End Gallery, London
1998 Birth, Axiom Centre for the Arts Cheltenham
1998 Paintings & Drawings (1994–98) New End Gallery, London
2003 Box Assemblages Lanchester Gallery, Coventry
2005 Jonathan Waller's True Adventures National Maritime Museum Cornwall Falmouth
2006 Jonathan Waller's True Adventures Arlington Gallery, London
2013 A Gallery of Condemned Men The Lewis Gallery, Rugby, touring

Selected Public Collection

Metropolitan Museum of Art, New York
Tate Gallery, London
Doncaster Museum & Art Gallery
(Contemporary Art Society)
Department of Environment
London Underground
British Airport Authority
Bradford Museums
Herbert Art Gallery & Museum, Coventry

Selected Commissions

1994 London Underground, poster for Kew Gardens
1995 British Airport Authority two paintings for Terminal 3 Heathrow Airport
2012 Portrait of the Cricketer Tom Cartwright